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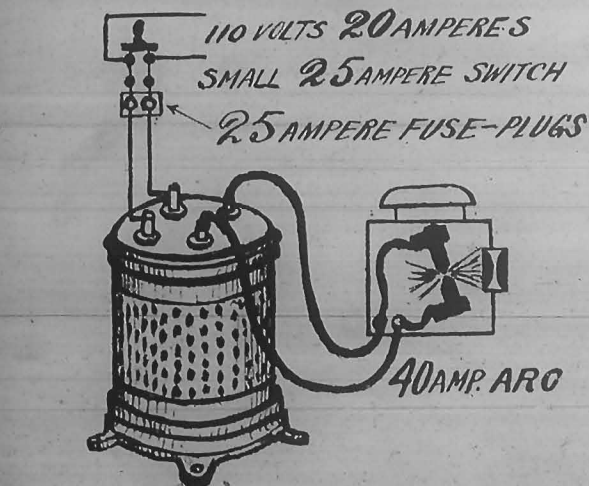
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VIEWS AND FILMS INDEX

An independent weekly publication devoted to the trade interests of moving pictures, slot machines and allied industries.

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BEWARE OF THE WHIRLWIND.

There are some members of the Film Service Association who are fast drifting into a sea of trouble. When the time comes for them to give an account, which must surely come, they will find themselves caught in a trap from which there will be no possible avenue of escape. Explanations will be useless and pleas will be vain. This has reference to certain men who are persistently violating their promises and the provisions of their signed agreements by sub-renting films and by giving Independents the use of films to which only members of the Film Service Association are entitled. These violators are not only renegades, but the worst kind of fools. They are burning the bridges behind them as they go along and when the crisis comes will find themselves unable to even attempt a retreat. That punishment-fitting the crime will be dealt is as certain as anything can be. Up to the present time the Film Service Association has taken no steps in that direction. This is not due to either neglect or indifference. On the contrary, it is evidence of the severity of the blow that will come upon the offenders when it does fall.

The renters to whom this refers are evidently men who believe they possess more than ordinary shrewdness and that they can indulge in trickery with impunity. They imagine they are fooling their fellow members in the Association, but they are really fooling themselves. True, they will for a while make more money than the straightforward and loyal members, but as time goes by all will reap the rewards to which they are justly entitled and the recompense the loyal fellow will receive will be far more wholesome than the other fellow will get.

Some members of the Association are evading and violating the conditions of their agreements by lending to members of the independent association films made and distributed under the Edison license. In return for this they are securing loans of films handled by the Independents. There is nothing shrewd about this. It does not require any extraordinary mental activity to lend and borrow, but in these instances it does require a sacrifice of manhood and honor of no small degree. It is not a matter of shrewdness, but a sacrifice of principle, and a deliberate sacrifice at that. Every member of the Film Service Association is supposed to know and expected to abide by its rules.

It is human to err, and an error can be forgiven, but a deliberate act of wrongdoing is beyond the scope of either forgiveness or mercy. This lending and borrowing of films is as thorough treason as can be thought of. In view of the conditions existing between the Film Service Association and the Independents, a member of the former who gives the use of the films he gets to a member of the latter is a traitor in exactly the same degree as a soldier who barter with the enemy, and the treason is as great whether the party rents or lends the films.

These offenders are not restricted to any particular locality. They have been detected in different parts of the country, some in the far West have labored under the impression that they could sail along with security owing to their territories being distant from the headquarters of the Film Service Association. In this they have been mistaken. Evidence has been gleaned in many quarters, both near and far distant; and it is in possession of the proper authorities. The reason no proceedings have been taken in the cases is that those whose duty it is to act on the matter are framing the issue so that there can be no escape for the guilty parties. Every case is being thoroughly sifted and everything looking to corroboration is being carefully webbed together. Meanwhile the offenders are daily prejudicing their cases by continued violations.

The patience and loyalty displayed by the true blue members of the Film Service Association is commendable. Many of them have suffered serious loss, but their better judgment has prevailed. They express confidence that time will adjust everything and that when it does the losses they have sustained will be insignificant when compared with the gains that will follow the extermination of the renegade. Some of these people see about them men who are not members of the Association yet are able to furnish exhibitors with association films, and at prices from thirty to fifty per cent. below the Association's schedule. This mystified them at first, but evidence has been secured showing that it is accomplished by a system of lending films and a system of sub-renting. This has been traced to certain members of the Association and exhibitors. Many of the latter have declared when detected that they were exempt from any penalty, but it is stated upon excellent authority that while they cannot be reached as directly and in the same manner as offending members of the Association, there is a very effective means of showing them that they are not exempt.

The time is drawing close when the manufacturers and the Film Service Association will institute a sort of house cleaning campaign. They are no exceptions to the general rule. All organizations find in time that it has some bad spots and it is essential that they be removed. This must follow in the film business. The renter who does not respect and who violates his agreement will be forced to take his proper position and, with the "piking" exhibitor, he will pass down in the line. Two scriptural quotations very aptly apply to the situation: "He that is greedy of gain troubleth his own house," and "He that troubleth his own house shall inherit the wind."

Edison Patent Wins!

For decision in the test case of the EDISON CO., against ROLANDSEN, see Bulletin No. 15 on page 5.

THE FIRST LICENSE.

Many inquiries have been made as to the identity of the first operator licensed by the Electrical Department of the City of New York. We take pleasure in publishing the following letter issued by the Department of Water Supply, Gas and Electricity under date of February 27, 1908:

"Charles A. Burton, Esq.,

"116 Nassau Street, City.

"Dear Mr. Burton:

"It affords me pleasure to enclose to you our permit No. 1 in re operation of moving pictures, thereby trying to show our appreciation to you for the many favors and help extended to this office in arriving at regulations governing the use of motion picture machines in the city of New York.

"Yours very truly,

"FRANK E. BROWN,

"Electrical Engineer."

Mr. Burton is in the mechanical department of the American Vitagraph Company in New York City.

WHAT PATHÉ'S VISIT MEANS.

Everybody in the trade is guessing at what significance may be attached to the visit of Charles Pathé, who arrived in this country last week. Mr. Pathé absolutely refuses to speak to newspaper men, even should said scribe be able to converse in French. Here is an account of an effort to gain some information on the subject: "Mr. Berst, what is there in connection with Mr. Pathé's visit that may interest the trade?"

"He has arrived."

"Yes, that is important; thank you. What are his plans?"

"A trip West, among other things."

"What are the other things?"

"Too numerous to mention."

"Well, I suppose that he will be quite busy—"

"He already is."

"But, does this visit mean anything of momentous interest to the industry?"

"Well—er—er—not momentous."

"Will his activities, while in this country have any bearing on the current controversy?"

"There is nothing for publication regarding it."

The interviewer knew Mr. Berst, and this knowledge suggested to him that here should his labor end. It did.

INVENTOR COMING.

Friese Greene, the English cinematograph authority and inventor, is now on his way over the ocean, and is expected here during the week. It is only known that he will attend to a few patent matters while here.

THE BIG STICK OUGHT TO GET YOU IF YOU ARE NOT UP TO THE NEXT FELLOW, WHO IS CERTAINLY A SUBSCRIBER TO THE VIEWS AND FILMS INDEX—TWO DOLLARS PER YEAR.

HISTORY OF THE CINEMATOGRAPH.

Translated from the German by F. PAUL von LIESEGANG.

In order to trace the beginning of the history of the cinematograph it is necessary to go very far back, for aside of the fact that the known beginning bears very ancient date, there is nothing to prove that in the earliest ages there were no instruments of some description by means of which two or several pictures were made to give the impression of one in motion. True, it is questionable whether before Ptolemy that very important property of the eye, so vital for the cinematograph, of retaining in its radius a light or object for a certain time after it has vanished was known. The knowledge of such a fact was, it is believed, slightly mentioned in a work of the Roman poet, Titus Lucretius Carus; but of course one cannot intrust such important scientific knowledge to that age purely on the strength of this piece of philosophical poetry.

The first proof we have of the knowledge of such a property or power of the eye is in a treatise in the year 130 B. C., by the Egyptian scientist, Ptolemy, in which it was stated that if a piece of glass were marked with a color line and then made to revolve with great rapidity that glass would seem to the eye to be of the same color as the single line with which it is marked. Then a period of over one and one-half thousand years elapses in which there is no trace of any new discoveries in that direction. What is advanced during that long lapse of time by the Arabian philosopher Alhazen, Leonardo de Vinci and also the naturalists Boyle and Newton, is in substance not more than the writings of Ptolemy. But we do not again hear of any important investigations until the second half of the eighteenth century, when d'Arcy experimented in an effort to determine the duration of a light impression on the eye, and by various operations with a piece of red-hot coal which was given a rotary movement he determined this to be one-eighth of a second.

At the same time, and strange to say in the same year (1765), Abbé Nollet published a work in which he stated that all bodies when set into rapid rotary motion appear to the eye to take a new form, i. e., a ring revolving on a perpendicular axle took the form of a hemisphere. On this principle, a well-known toy was constructed, consisting of a small ring, the upper part of which was a bent piece of wire, which when revolved at great speed took the form of a vase. A contrivance which figured very importantly as a step forward was the thaumatrope, which made its appearance in 1826. It consisted of a piece of cardboard, on one side of which was drawn the likeness of a bird and on the other a cage. With the aid of a thread fastened to the middle this was turned round at a very rapid rate, with the result that the bird appeared to be in the cage,

The credit for this invention is given to Dr. Paris, who claimed that he had a right to it; but according to a very plausible statement by the English mathematician, Babbage, the credit for the idea is due to Dr. Fitton, who originally got the idea through an experiment made by Dr. Herschel. He made a cap revolve rapidly on a table, calling the attention of his friends to the fact that while the cap was in rapid motion both sides of it were visible at the same time. However, a note which I found written by Dr. Herschel personally seems to indicate that he was not the originator of the idea; so that it is almost impossible to ascertain who made the first attempt in this direction, Herschel himself not claiming credit for it nor being able to state who should.

In the next following years the English investigators, Faraday and Wheatstone, and also the Ghent scientist Plateau made interesting experiments with reference to the duration of light impressions; and in 1832 Plateau discovered, or rather contrived, the phenakistiscope or living wheel. Nearly at the same time the identical instrument was constructed by Prof. Stampfer of Vienna, who called it the stroboscope. It consisted of a round piece of cardboard provided with openings made on the outer rim and placed equally distant from each other. Under each of these openings the same object is drawn, each drawing showing it in a successive position representing a certain movement, one position of the movement appearing under each hole; the cardboard wheel revolved on a horizontal axle and was placed against a mirror in such a way that the pictures were reflected in the glass. When turning the cardboard rapidly, then, each opening in passing disclosed a new picture to the eye, each representing a continuation of the movement of the previous one. Thus we get in rapid succession a view of all various pictures, and as the impression made on the eye lasts until the next picture is shown the eye mixes all of the views together, so to speak, successively; and the result is the impression of one single picture apparently in motion. Later a great many changes were made in the instrument, the principal endeavor being to adapt a stereoscope to the living wheel so as to obtain a plastic effect at the same time.

The most successful of these apparatus was called the zoetrope and is now known as the wonderdrum. It is a wooden cylinder provided with openings, in the interior of which a paper band with pictures is placed. The cylinder is set turning rapidly, and by looking through the openings one gets the impression of a moving picture. It is interesting to note in this connection that this instrument had to be invented three times before it was imported to Europe from America. In 1833 it was accurately described by W. G. Horner, and in 1860 it was

patented in England by Desvigne, and lastly, W. E. Lincoln took the American patents on it.

The first projection of stereoscope pictures, as far as we know, was tried by an Austrian officer, Uchatius, early in the fifties. He constructed an extensive apparatus which had a special optical lens for each picture; a calcium light lamp moved rapidly at the back of each lens and threw the pictures on the screen in such rapid motion that the spectators were given the impression of a moving picture. In 1853 the apparatus was shown in Vienna. Later on others simplified the machine by making the lamp immovable and using only one lens, and between the two was placed a picture disk which revolved in front of a square opening.

The first pictures that were shown in the living wheel were at first only drawings, of course, and it was in the fifties that the attempt was made to adapt photography for this purpose after Plateau had made the suggestion in 1849. The experimenters could not, however, succeed in photographing the movements of living beings so that they would appear naturally on the screen; they contented themselves with reproductions of objects scientifically set in motion. For instance, the movements of a steam engine in action photographed rapidly and at various points of progress was a simple matter and showed well, but when attempts were made to reproduce the irregular movements of living beings the pictures projected by the living wheel were, to say the least, very unnatural; but in 1870 Wheatstone had no other means of operating. However, since the beginning of the sixties experiment was being made in the construction of an apparatus to take a great number of successive movements, and, in fact, several machines had already been made for that purpose up to that time. Coleman Sellers, H. Humont and Ducos de Hauron dedicated their labors especially to this work, but their cameras were of no use whatever. The great difficulty was that the wet gelatine plates were not of sufficient sensitiveness in comparison with the great rapidity required for the exposures.

The first record we have of efforts that met with any measure of success is in the work of the American photographer Muybridge, who succeeded in taking a series of consecutive pictures of a running animal. He accomplished this by placing 24 cameras along a racing track parallel with a wall facing the sun; each camera was provided with a rapidly operating snapshot shutter, an equal number of electromagnets being employed to operate them; these were united by electric contact, each device being kept open by a thin piece of silk thread which crossed the track and was made fast to the wall which ran opposite the line of cameras. When the animal, therefore, in running over the course, broke the threads the shutters were snapped in rapid succession, and each camera taking a picture, photographs were thus obtained of the animal ex-

actly as it passed each shutter. Although these pictures were taken under the most favorable circumstances as regards light, the inventor had to overcome another great difficulty: this lay in the fact that the wet plates were not sensitized to a sufficient degree, and which necessitated the preparation of plates only a few minutes before the experiments were to take place. This was in 1877. Only in 1883 did Muybridge try the dry plate, which had just been invented, and it is said that he used more than half a thousand plates in his endeavors. His pictures were, of course, the cause of much comment and aroused well-deserved interest and great expectations, until his work was eclipsed by Anschutz, the great master of instantaneous photography, who in 1883 did Muybridge try the dry investigation, using the same method of procedure. While Muybridge only obtained slight shadows on his plates, those of his successor brought to light all the details of the photographed object, some of the negatives being so sharp as to allow of their being enlarged without difficulty. Both Muybridge and Anschutz projected their pictures on a screen, but soon the latter constructed a clever machine which he called "Schnellseher" (rapid seer), which consisted of each picture being printed on a piece of glass which was placed on a rapidly revolving wheel of large diameter. Each time that one of the pictures came in view before the peephole through which the spectator looked it was temporarily illuminated by a small light, and their rapid passing gave the impression of a moving picture in motion.

Unfortunately Anschutz was greatly hampered by financial difficulties; never having had the good fortune to be backed by any wealthy patron. In the meantime chronophotography (as this kind of photography was then known) made a great step in progress, which was due to the efforts of Prof. Marey. This learned man took great interest in the study of bird flight, and as Muybridge's system of cameras could not be applied to his line of study he set forth to invent a machine which would answer his purpose.

The original idea of constructing the first model, which was known as the photographic gun (1882), with which twelve pictures could be taken in succession by means of self-removing sensitized plates, came from the photographic revolver of the astronomer Janssen, who with his apparatus, in 1874, took pictures of the passing of Venus. Encouraged, but not entirely satisfied with his success, Marey worked like a Trojan to find new methods for the photography on plates of the various movements of animals and human beings—to obtain the most successful results.

It was in 1888 that he used negative bands which were passed before the lens in the camera by shocks, and jerks, for which he constructed a piece of machinery which resembled to a great extent our cinematograph

camera of to-day. Marey can therefore rightly be called the pioneer of our modern apparatus. Certain it is that a great many others later contributed in a very great measure to the improvement of the machine, but no actual invention was constructed as the one made by Marey. Le Prince, for instance, was the inventor of the method for the perforation of these sensitized bands, without which discovery we should to-day be at a great loss; but the apparatus which he constructed and which necessitated the employment of sixteen changing lenses was certainly far too complicated to ever be of practical use.

The next step in the development of the cinematograph, and one to which is attached most vital importance, was the appearance of the celluloid negative band; but the material used in this was, of course, far inferior to that which is now being utilized. Immediately after the introduction of the film the construction of the photographing machines took a very rapid, move forward, new inventions being forthcoming from all parts of the world.

In 1889 Friese-Greene presented a new model which was on view at the Dusseldorf exhibition in 1898, and at the same time Donisthorpe and Crofts completed new and improved machines. About this time Marey, who could work his apparatus with only short bands of sensitized paper, overcame this difficulty in the construction of a new model, as did also his partner and fellow worker, Demeney.

In the meantime Edison completed the kinetoscope, which appeared in the moving picture field in the beginning of the nineties. It was a box with a small opening, at the back of which was run a long band of film so rapidly that in each second forty-six small transparent pictures passed before the opening, each photograph being illuminated by an electric bulb as it passed. In front of the light was placed a revolving shutter of stained glass, which made the projection of the light on the pictures appear like a flashlight. This mechanism is worthy of particular mention in that it was exhibited in a great many places and stimulated many mechanics and inventors who profited by the invention to constructing machines on the same principles, and taking the same measures for the perforation of the band and the number of pictures passed per second. Later on Edison put his cinematograph on the market; but Francis Jenkins contends that the original model was his and that it was stolen from him. At this time Skladanowsky was constructing an apparatus, and after great effort presented illuminated pictures in Berlin; Messier following shortly after. In England the successful constructor and exhibitor of moving pictures was Bert Acres. But the honor of popularizing the moving picture art was reserved for the Lumière brothers; it is not so much through their new machine as through their great intelligence and capacity as business

men that they succeeded in a comparatively short time in making moving pictures popular as a form of amusement all over the world.

I may now close my statement. I should indeed never be granted the space to go into details of every improvement made. Of course a great many took place later, but I mention here the most important ones, which I think will show that it is impossible and unfair to attribute the invention of the moving picture machine to any one particular man—the wreath cannot with justice adorn any single brow.

ASSOCIATION BULLETIN No. 14

EXECUTIVE COMMITTEE MEETING.

The Executive Committee had a meeting in New York City on April 17th and 18th, at which time replies to Bulletin No. 12, which asked for an expression of opinion by members of the Association on the minimum rental schedule, were taken up. Of 110 memberships, replies from which have been received, 90 had expressed themselves in favor of maintaining the schedule, and 20 had asked that it be withdrawn.

Of the 20 who wished the schedule withdrawn, a number stated that they were in favor of the schedule if it could be enforced, but complained that the schedule had not in all cases been enforced, and therefore had been a hardship on those members who were strictly living up to it.

The Committee investigated all of the complaints which had been sent in to the Secretary's office, and came to the conclusion that while in the majority of cases the schedule was being lived up to, there were many instances where members were cutting prices, permitting their films to be sub-rented, and in some cases their films were getting into the hands of Exchanges who were not members of our Association and were renting unlicensed films. The Committee, after careful consideration, was satisfied that, while in some of these cases the action was deliberate, there were many cases where members through carelessness or failure to properly supervise their business were permitting their employees to break the contracts which the Exchanges have with the manufacturers.

Edison Company to Enforce Contracts.

The Edison Manufacturing Company, the owners of the patents under which the members of our Association are licensed, assumes the entire responsibility for enforcing the contracts between licensed manufacturers and our members, under which we received licensed film. The Committee conferred with the Edison representatives and received every assurance that this company would co-operate with the Committee in seeing that contracts between the Exchanges and the Manufacturers were uniformly enforced, so that no exchange would

have an advantage over another. It was agreed that any evidence which was submitted to the Secretary of the Association should be referred to the Edison Company for action, and that every complaint made should be thoroughly investigated, for which purpose the necessary staff should be retained.

For the present the efforts of the Executive Committee and the Edison Manufacturing Company will be devoted to investigating complaints and taking action in regard to any case which will uphold the following propositions which are the basis of the contract between the Licensed Manufacturers and the Exchanges:

I. Prevent Licensed Films from getting into the hands of Exchanges outside of our Association.

II. Prevent Sub-renting of Licensed Film.

III. Prevent the Rental of Licensed Film Below the Minimum Rental Schedule.

New York and Chicago Offices.

In order to invite the active cooperation of all the members of the Association, and in order to systematize the manner of handling complaints, collections of accounts, etc., the Executive Committee has divided the United States into two parts. All complaints, collections, etc., from members of the Association from Pittsburg, Pa., and east of that point, should be sent to the office of the Secretary in New York.

Within a short time an Executive Committee will open a second office for the Association in Chicago, in charge of an Assistant Secretary, to which office will be referred all complaints, collections, etc., from members west of Pittsburg. By this means the Executive Committee expects to effect a great saving of time and give to members in the West an office near at hand with which they can take up directly all matters in which they are interested.

Exhibitors Using Unlicensed Film.

All members of the Association will be furnished with information blanks, upon which may be reported information regarding the exhibition of unlicensed film, and as soon as these blanks are received members are requested to obtain this information as to cases in their localities.

The Edison Manufacturing Company propose to bring suits wherever they find violations of their patents.

Advertising.

Members in advertising in the trade papers should always mention the fact in the advertisement that they are members of the Film Service Association.

Short Lengths.

The Executive Committee has taken up with the manufacturers the question of short lengths. The Committee requests information as to what the experience of members may be in this respect, and advises each member to get a measuring machine, which can be purchased for a small amount,

and measure films, reporting where they measure less than the number of feet billed at the time they are delivered. The manufacturer is allowed a variation of 2 per cent.; anything over that should be reported.

The manufacturers have been requested by the Executive Committee in order to assist their customers to place upon the label on the box containing the film, the name of the subject, the number of actual feet contained in the box, and the character of the film, whether comic, tragic, etc.

FILM SERVICE ASSOCIATION.
By D. Macdonald, Secretary.

BULLETIN No. 15.

The following statement has been received at the office of the Association:

TO EXHIBITORS OF AND DEALERS IN MOVING PICTURE FILMS.

The Edison Manufacturing Company, as now generally well known, is the owner of United States Letters Patent Reissue No. 12,192, granted to Thomas A. Edison, January 12, 1904. This patent covers the manufacture, sale and use of all practical moving picture films. It is the intention of the Company to protect its rights under this patent in every possible manner, and to that end it has instituted suits against all makers and users of unlicensed films wherever it has received information as to any infringement of the patent. One of these suits, that of Edison Manufacturing Company vs. Christ Rolandsen, in which the bill of complaint was filed March 16, 1908, has been determined favorably to the Edison Manufacturing Company, the complainant in the suit, and a decree has just been entered in the Circuit Court of the United States for the Northern district of Illinois, Eastern Division. After reciting that the defendant had been properly served with process, and had caused his appearance to be entered, the decree reads:

"It is ordered, adjudged and decreed, and the Court doth thereby order, adjudge and decree as follows, to wit: "First that all the material allegations of the said bill of complaint are true.

"Second, that the Reissued Letters Patent of the United States, No. 12,192, dated the 12th day of January, 1904, are good and valid Letters Patent; that the Complainant is the owner of the same and of all rights of action for profits and damages arising out of the infringement thereof; that

This week's KALEM headliner

Enoch Arden

855 feet, a 'particularly' fine production for lecture work. Complete lecture now ready. Released May 1st

the Defendant herein prior to the filing of the bill and within the period of six years last past, and since the 12th day of January, 1904, infringed upon the said Letters Patent and upon the rights of the Complainant thereunder by using, within this District, moving picture films containing and embodying the inventions covered by the said Reissued Letters Patent, without the license or authority of the owners thereof, and to the damage of the Complainant.

"It is further ordered, adjudged and decreed, and the Court doth hereby order, adjudge and decree, that the said Defendant, his agents, attorneys, servants, and workmen be, and they and each of them are hereby enjoined from the further infringement of the said Reissued Letters Patent, No. 12,192, and the rights of the Complainant therein and thereunder, and particularly from making, using or selling without the authority of the Complainant any moving picture films containing or embodying the improvements or inventions set forth in said Reissued Letters Patent, and covered by the claims thereof or each or any of the said claims. And it appearing to the Court that the parties have agreed upon the damages and profits and that the Defendant has paid the same to the Complainant, and that the Complainant has waived an accounting herein, this decree is made final, the Defendant to pay the costs."

It is desired to call the attention of all moving picture buyers and exhibitors to this decree in order that every one shall be properly advised as to the probable outcome of the suits which have been or will be filed by the Company against infringers, and of the intention of the Company to press all suits to a conclusion as rapidly as possible.

The undersigned manufacturers are the only ones making moving picture films under the Edison Patents, and the purchase or use of films made by any other concern will necessarily render the purchaser or user liable to prosecution for infringement.

EDISON MANUFACTURING CO.,
Orange, New Jersey.

ESSANAY COMPANY,
Chicago, Illinois.

KALEM COMPANY,
New York, N. Y.

SIEGMUND LUBIN,
Philadelphia, Pa.

GEORGE MELIES,
New York, N. Y.

PATHE FRERES,
New York, N. Y.

SELIG POLYSCOPE COMPANY,
Chicago, Illinois.

VITAGRAPH CO. OF AMERICA,
New York, N. Y.

This week's KALEM headliner

Enoch Arden

855 feet, a particularly fine production for lecture work. Complete lecture now ready. Released May 1st

SUMMER PICTURE DEVICES.

Realizing what great possibilities there are in the travel film, Augustus F. Barnes, the widely known theatre man of New York, formerly manager of the New York Theatre, has undertaken the promotion of the Auto Touring Car, formerly controlled by Tim Hurst. The front presented is an exact duplicate of the rear portion of one of the huge sight seeing cars, inside which are accommodations for spectators, or "passengers."

When the power is turned on the entire device rocks and jolts the spectator experiencing the same sensation as is caused by the vibration of a speeding automobile. A film of a city view, apparently taken from a moving vehicle passing through a street completes the illusion.

The entire machine is easily taken apart, and transported from place to place. The car was an attraction at Coney Island in Dreamland, and also at Arverne. Mr. Barnes, an energetic man with a good idea of how to properly cater to the public taste, is jubilant over the prospect of the device, and has already installed it in several summer parks throughout the country.

Another adaptation of travel film is in a device now being exploited by the World Scenic Railroad Company of 206 Fifteenth Street, Cincinnati, Ohio.

The device consists of an actual and an imaginary ride combined, and it is almost impossible to detect the difference from the actual and the imaginary ride. A heavy steel track starts from the front of the lobby or station, and extends through both tunnels which is divided by a back ground partition formed of rocks and papier mache castle. When the car seating thirty people runs into the left hand tunnel the actual running of the car is instantly supplanted by an illusory ride over six miles of the finest scenery of the world blended together in stretches of one hundred yards without regard to geographical location produced by special tinted films placed in an ordinary moving picture machine. The scenic railroad is produced by films, as used by the touring car, and for the figure eight a figure eight film is used.

TROUBLES IN JERSEY.

Enforcement by the police of the law designed to prevent children under sixteen years of age from attending theatres and dance halls, unless accompanied by parents or guardians, threatens to close places in New Jersey where moving picture shows are given. This form of entertainment was popular, they attracted large crowd of children until Saturday last, when the police, enforced the new law for the first time. Places that usually had two hundred persons at each performance had only a score at each show Saturday, and there was such a marked falling off in receipts that the owners discussed the advisability of banding together to de-

vise some means of circumventing the law, if possible.

When the law was suggested there was no intention to interfere with the picture theatre. It was really aimed at theatres where trashy melodramas were produced, and dance halls where young girls were admitted. Owners of the theatres where only high class plays are given, realizing that they, too, would suffer if the bill passed, sent delegations down to Trenton to protest against it.

The bill was made general in its application, stipulating that children under sixteen years should not be permitted to "attend places of amusement" unless accompanied by parents or guardians; and, Police Chief Monahan, of Jersey City, in his order declared that the "nickelettes" would have to be watched, as well as the theatres and dance halls. Policemen were sent to each moving picture show, and hundreds of children were turned away during the day.

At some places men and women were employed specially to escort children, hoping thereby to evade the law. The police, however, served notice that unless the children were accompanied by their real parents or guardians, they could not be admitted.

Moving picture shows up to Saturday were profitable owing to their popularity with children. The audiences that had more than ten per cent. of adults were few, so that by the enforcement of the law the "nickelettes" have had their receipts cut 90 per cent. No complaint has ever been filed regarding the nature of the entertainment.

It is worthy of note that all of the third class playhouses where dramas are put on are trying to convey the impression that they heartily indorse the new law, and stand cheerfully willing to lose money, but live up to the law. As a matter of fact, the real reason why they are not howling and yelling against it is because they hope that the moving picture shows will be put out of business by the fall off in patronage.

INTERESTING ARGUMENT.

The moving picture operators of Norfolk have taken the first step toward having their license tax reduced. Through their attorney, Mr. Tazewell Taylor, they appeared before the city finance committee and asked the Council to incorporate an ordinance in its tax bill for next year, defining the tax to be placed on moving picture theatres, and that the tax be made less than it is now.

He told the members of the committee that there are now fourteen moving picture theatres in Norfolk and that unless something is done to relieve them of some of their expenses, some of them will have to close.

"The enterprise started about a year ago," said Mr. Taylor, "and since that time there has been a continual contest between the city and the operators as to the proper section under which the theatres should be taxed."

CALEHUFF

A Member of the
FILM SERVICE ASSOCIATION

Headquarters for A 1 Film Service and Slide Renting. All foreign and domestic films. No junk. No unkept promises. No airships, for I do not maintain a waiting list of disappointed customers; I give you **VALUE**, and that **PROMPTLY**.

See the latest Song Slides
\$5.00 per Set

Chas. Calhuff

Fourth and Green Sts.
PHILADELPHIA, Pa.

Machines, Films, Supplies
ALWAYS ON HAND

The Fire Marshal has Spoken

HENRY CLAY Director JOHN LATTIMER Fire Marshal

DEPARTMENT OF PUBLIC SAFETY
City of Philadelphia
FIRE MARSHAL'S OFFICE
Room 388, City Hall

Philadelphia, Feb. 1, 1908.
Mr. Lewis M. Swaab,
338 Spruce St., Philadelphia.
Dear Sir:

Having examined different makes of Moving Picture Machines, with reference to their absolute safety in case of fire, I find that the machine for which you are Sole Agent, viz: Power's Cameragraph, is decidedly fireproof and meets with all the requirements of this office. Their use is therefore generally recommended.

Respectfully yours,
(Signed) JOHN LATTIMER,
Fire Marshal.

Try the **SWAAB SERVICE**

Louis Weiss & Co.

PRINTERS

61-65 Cliff St. New York

PRINTING for PATHE'S NEW
PASSION PLAY and other Sub-
jects in the Moving Picture line.

HENNEGAN & CO.
129 E. 8th Street CINCINNATI, Ohio

Mr. Taylor informed the committee that the operators have been paying \$100 a month, because there was no ordinance that covered the taxation of moving pictures. He said the tax paid was the same that is required of penny arcades.

It was stated by Mr. Taylor that the city license inspector had taken up the matter of taxing the moving pictures and had carried all of them to the Police Court, because they were not paying \$250 a year, the same that is paid by the regular theatres.

"After investigating the cases," said Mr. Taylor, "Justice Simmons decided that \$100 was the proper tax and the city appealed the cases to the Circuit Court. From that court they were remanded to the Police Court, because the Circuit Court had no jurisdiction and they were then carried to the Corporation Court, where they are now pending."

Mr. Taylor said the moving picture theatres afford amusement for the people who get little amusement and should be encouraged. He said the operators expected and intended to pay a tax, but they wanted it to be as small as possible. He read the State law recently passed by the Legislature, making the State tax on moving picture theatres \$60 a year. He said Richmond requires a city tax of \$75 a year.

"What we want," he said, "is an ordinance that will define the tax on moving picture theatres."

Mr. Jones informed Mr. Taylor that the Finance Committee did not fix a tax on moving picture theatres last year, because at that time, the business had just sprang up. He said he was one of the unfortunates who attended the moving picture shows and he did so because he enjoyed them.

Mr. W. E. Crall, who operates two of the largest moving picture theatres in the city, made a plea for a reduction in the city tax.

He said that while the business is apparently a fad now, it is his opinion that it has come to stay, if not prevented by the tax. He told the committee about the expenses in connection with the operation of the theatres and he enumerated them.

"It is a business that is coming with the tide of progress," he said, "and anything that can be done to help it will be beneficial to the city."

It was pointed out by Mr. Crall that it is necessary to get in an expensive location in order to get the patronage and that the fire insurance rate on the buildings, which was increased about forty-five per cent. has to be paid by the lessees of the buildings, and not the owners.

Regarding the danger from fire in the moving picture theatres, Mr. Crall said the City Inspector and the underwriters had made them as near fireproof as possible and that the danger is far less than it is in some other stores where the insurance rates are not so high.

It was brought out that the Ordinance Committee is now at work on an ordinance providing for the proper

operation of the moving picture theatres to make them safe.

Before the hearing closed, Mr. W. R. Martin entered a mild protest against the phonograph horns that are operated in front of the theatres. He said if they were allowed to remain, he is in favor of taking the things out of existence. The argument took on a humorous vein and Mr. Crall declared that the operators are willing to do away with the horns entirely if it is the wish of the people who are located near them.

UNREWARDED AMBITION

It all happened in Newburgh, N. Y., and here is how they tell it up there: "Broadway's moving picture show will not be running to-night. There is a report that Poughkeepsie men have purchased the place and will conduct it."

"The show has been kind of a joke for the loungers along Broadway from the start. The Building at Broadway and Johnston street is owned by John Egan. It was cut into two stores, one of which was used as a headquarters for post cards."

"The idea that there was a mint in moving pictures seized some local Hebrews and, though the place was only half a store they started a show. J. E. Mott was in the corner and they wanted him to get out, but he would not do so without a consideration. The men fixed up the small place. Mott finally accepted \$350 to leave. Then the place was remodeled. Still it was not big enough and they took in another building in the rear. This meant more money, until they were paying \$112 a month for the site."

"There were several partners in the concern. Some said there were six. It is certain there were at least four. The place has been doing business to big houses for a few days. Perhaps there was some connection between the large houses and the advertisement which appeared in New York papers that the place was for sale."

"At all events if intending buyers visited the place they found it doing a great business. It is said tickets could be had free along the midway."

"The house was closed last night. To-day the moving picture apparatus was removed and men took down the box in which the operator was located. Still it is said the place was sold to Poughkeepsians."

"The promoters are said to have lost considerable money. It is reported Max Miller is out \$1,500 and A. W. Brownstein paid \$400 for what pictures he saw as manager."

STONINGTON SHOW

"Merryland" will be the name of a new theatre, a five and ten cent moving picture house, which C. U. Russ will shortly open in the opera house at Stonington, Maine. For the present there will be two changes of reels a week and later three.

Your subscription, Two Dollars per year—have you mailed it? Do it now

Latest Productions of All Film Makers.

PATHE.

| | |
|---|---------|
| A Useful Beard..... | 344 ft. |
| A Day in the Life of a Suffragette..... | 442 ft. |
| Mandell's Feet..... | 721 ft. |
| In the Land of the Gold Mines..... | 574 ft. |
| Music Teacher..... | 410 ft. |
| Sweden..... | 426 ft. |
| The Hanging Lamp..... | 295 ft. |
| Clog Making in Brittany..... | 410 ft. |
| For Kate's Health..... | 426 ft. |
| Diabolical Pickpocket..... | 459 ft. |
| Harry, the Country Postman..... | 639 ft. |
| The Poacher's Wife..... | 295 ft. |
| A Disastrous Oversight..... | 344 ft. |
| Under the Livery..... | 393 ft. |
| Workman's Revenge..... | 623 ft. |
| A Poor Man's Romance..... | 688 ft. |
| A French Guard's Bride..... | 590 ft. |
| A Miser's Punishment..... | 360 ft. |
| Give Me Back My Darning..... | 180 ft. |
| Unwilling Chiroprapist..... | 590 ft. |
| Thirsty Moving Men..... | 442 ft. |
| The Nomads..... | 377 ft. |
| Enraged Against His Will..... | 475 ft. |
| Useful Present for a Child..... | 475 ft. |
| Hunchback Brings Luck..... | 393 ft. |
| A Visit to the Public Nursery..... | 442 ft. |
| Peggy's Portrait..... | 262 ft. |
| Christmas Eve..... | 704 ft. |
| Cider Industry..... | 439 ft. |
| A Peaceful Inn..... | 541 ft. |
| Will Grandfather Forgive?..... | 623 ft. |
| Lottery Tickets..... | 311 ft. |
| Wanted, a Maid..... | 557 ft. |
| Champagne Industry..... | 524 ft. |
| The Cossacks..... | 442 ft. |
| Shanghai, China..... | 568 ft. |
| Dynamiters..... | 787 ft. |
| Travels of a Flea..... | 410 ft. |
| The Videos..... | 131 ft. |
| Modern Sculptors..... | 393 ft. |
| The Old Maid's Inheritance..... | 410 ft. |
| The Sacrifice..... | 442 ft. |
| Military Airship "Ville de Paris"..... | 450 ft. |
| What a Good Wine..... | 246 ft. |
| The Two Brothers..... | 672 ft. |
| Black Princess..... | 852 ft. |
| Amateur Acrobat..... | 541 ft. |

EDISON.

| | |
|--|-----------|
| The Merry Widow Waltz Craze..... | 795 ft. |
| Nero and the Burning of Rome..... | 1,050 ft. |
| Tale the Autumn Leaves Told..... | 805 ft. |
| The Cowboy and the Schoolmarm..... | 950 ft. |
| A Country Girl Seminary Life and Experience..... | 1,000 ft. |
| Stage Memories of an Old Theatrical Trunk..... | 635 ft. |
| Animated Snowballs..... | 795 ft. |
| Nellie, the Pretty Typewriter..... | 590 ft. |
| A Yankee Man-o-War'sman's Fight for Love..... | 830 ft. |

LUBIN.

| | |
|-----------------------------------|-----------|
| Bride's Dream..... | 825 ft. |
| The Fatal Card..... | 1,050 ft. |
| Willie's Party..... | 450 ft. |
| The Wrong Overcoats..... | 372 ft. |
| Parents' Devotion..... | 560 ft. |
| Neighborly Neighbors..... | 395 ft. |
| The Little Easter Fairy..... | 470 ft. |
| Something on His Mind..... | 535 ft. |
| The Mountaineers..... | 775 ft. |
| Our Own Little Flat..... | 770 ft. |
| The Girl Across the Way..... | 575 ft. |
| In Pursuit of a Suit..... | 365 ft. |
| A Romance of the Fur Country..... | 795 ft. |

VITAGRAPH

| | |
|---|---------|
| Indian-Bitten..... | 405 ft. |
| What One Small Boy Can Do..... | 450 ft. |
| Turning the Tables..... | 397 ft. |
| Parlez-vous Francais?..... | 410 ft. |
| Macbeth, Shakespeare's Sublime Tragedy..... | 835 ft. |
| Dancing Legs..... | 486 ft. |
| Jealousy..... | 840 ft. |
| Dera, a Rustic Idyll..... | 460 ft. |
| Who Needed the Dough?..... | 270 ft. |
| After Midnight..... | 325 ft. |
| Troubles of a Flirt..... | 395 ft. |
| The Fresh Air Fiend..... | 445 ft. |
| A Mexican Love Story..... | 440 ft. |
| In Cupid's Realm..... | 666 ft. |
| The Tale of a Shirt..... | 390 ft. |
| The Money Lender..... | 890 ft. |
| At the Stage Door..... | 325 ft. |
| For He's a Jolly Good Fellow..... | 375 ft. |
| A Child's Prayer..... | 290 ft. |
| The Story of Treasure Island..... | 855 ft. |

KALEM CO.

| | |
|---------------------------------|-----------|
| Fleet Pictures..... | 1,000 ft. |
| Useful Present for a Child..... | 825 ft. |
| The Night Riders..... | 815 ft. |
| Moonshiner's Daughter..... | 895 ft. |
| Scarlet Letter..... | 900 ft. |
| Way Down East..... | 1,000 ft. |
| Henry Hudson..... | 777 ft. |

SELIG POLYSCOPE CO.

| | |
|----------------------------------|--------------------|
| The Old, Old Story..... | 1,000 ft. |
| The Holy City..... | 1,000 to 1,585 ft. |
| The Blue Bonnet..... | Indefinite. |
| The Old, Old Story..... | 1,000 ft. |
| The Holy City..... | 1,000 ft. |
| Man in the Overalls..... | 850 ft. |
| Mishaps of a Bashful Man..... | 800 ft. |
| Mystery of Diamond Necklace..... | 1,000 ft. |
| Friday the 13th..... | 670 ft. |
| Shamus O'Brien..... | 1,000 ft. |
| A Dream of Youth..... | 390 ft. |
| Swashbuckler..... | 325 ft. |
| The French Spy..... | 920 ft. |
| The Mad Musician..... | 480 ft. |
| The Squawman's Daughter..... | 500 ft. |

WILLIAMS, BROWN & EARLE.

| | |
|----------------------------------|---------|
| The Faithless Friend..... | 525 ft. |
| The Man and His Bottle..... | 350 ft. |
| The Boarder Got the Haddock..... | 310 ft. |
| Tricky Twins..... | 265 ft. |
| Painless Extraction..... | 225 ft. |

ESSANAY CO.

| | |
|----------------------------------|-----------|
| Don't Pull My Leg..... | 425 ft. |
| Not Choo..... | 400 ft. |
| James Boys in Missouri..... | 1,000 ft. |
| Lord for a Day..... | 880 ft. |
| Hypnotizing Mother-in-Law..... | 552 ft. |
| The Juggler Juggles..... | 418 ft. |
| Well Thy Water..... | 310 ft. |
| All is Fair in Love and War..... | 823 ft. |
| The Dog Cop..... | 585 ft. |
| The Hoosier Fighter..... | 980 ft. |

MELIES.

| | |
|---|-----------|
| A Mistaken Identity..... | 355 ft. |
| Long Distance Wireless Photography..... | 366 ft. |
| A Night with Masqueraders in Paris..... | 353 ft. |
| The Prophetess of Thebes..... | 458 ft. |
| Humanity Through Ages..... | 1,000 ft. |
| Why That Actor Was Late..... | 590 ft. |
| The Dream of an Opium Fiend..... | 345 ft. |
| The Genii of Fire..... | 310 ft. |

H. E. ROYS DISCUSSES CURRENT SAVERS

COMPARISONS AND CRITICISMS.

Herman E. Roys, who has just placed on the market the Reactor, is generally considered an authority on things electrical, and his views on the various devices and the representations and claims made for them are interesting.

Editor Views & Films Index.

Dear Sir:

I have been watching with interest the various attempts made to place on the market an article which will reduce the electric bills of exhibitors—that primarily seems to be the object of the now numerous devices with which the market has been burdened. It has appeared under divers names, and in various shapes and forms, and regarding each of them the inventor or exploiters have seen fit to make a great many statements, many of which betray a surprising lack of knowledge of actual facts; misrepresentations have been made, and, still further, some have endeavored to be little the earnest work of others who in their turn have produced a more perfect article.

I note an article which recently appeared written by the inventor of such an apparatus, in which he makes some statements which, if they don't betray a lack of knowledge on his part, are a misprint. He admits a gap of twelve inches between his poles, which he explains as follows:

"It may be so. I have not taken the trouble to figure out the stray magnetic impulses in the ether surrounding my coil."

Then he goes on to say that it takes from thirty to forty pounds of iron to bridge this air gap, and thinks this improvement will be appreciated if left out as the coil is portable. Does this not show a lack of consideration for the man who needs such an apparatus in the very highest form of perfection? Who is the man whom a current saver must benefit? Is it the traveling exhibitor who does not pay the lighting bills as he goes on his way or is it the stationary exhibitor for whose benefit the device is designed? Why should portability be considered before efficiency? It is impossible to obtain most efficient service from a current saver if such an enormous air gap is maintained in the magnetic circuit as the inventor here attempts to justify. After naming a few conditions under which his device has worked, the writer further alleges that a device which would operate successfully under those conditions cannot be said to be a "com-

mon choke coil." I would like to ask him whether he knows what a choke coil, whether common or otherwise, really means. It appears as if he doesn't. I maintain that his device is as near to being a choke coil (not a good one, either) as anything can possibly be. Does he not know that a choke coil is an impedance coil which depends on an electric circuit of many turns surrounding laminated iron which produces in itself a secondary or inductive current? His is the same as all of the earliest types of spark coils used in connection with gasoline engines, only on a little bit larger scale. One great disadvantage of his apparatus is that when the iron is withdrawn from the coil to any extent, only the wire surrounding the iron is active in producing impedance or reaction. The wire, which has no iron running through, is as dead as live wire, as far as efficiency is concerned, the entire burden of self-induction being thrown on that portion of the coil in which the iron is still encased, thereby producing too many gausses per inch in the iron, or, in other words, overloading the balance of the coil, which will produce heating and loss of efficiency. Here is one fact that anybody who pretends to know enough about electricity to discuss current reducers in papers must admit: Every type of alternating current reducer which has ever been placed on the market, and every one which may now be on the horizon or anywhere near it, must depend on self-induction for its efficiency.

Now, looking around among the lectures, treatises and essays to be found in various journals by various messiahs of electric bills, I am quite surprised to see one glaring misprint in an article which appeared in your last issue. The writer contends that while the power factor in his magic current saver is 80 per cent. on all voltages, the power of all similar devices is only 40 per cent. on 110 volts, 20 per cent. on 220 volts and not over 10 per cent. on 440 volts. There the gentleman is either laboring under a delusion or he never saw or heard of the Roys Reactor. As anybody can see in my advertisement in your last issue, J. A. Berst, the American manager for Pathé Frères, made a personal test of my reactor and we quote from his letter: "We find that with a good rheostat the meter made 67 turns in a minute or 4,020 turns per hour. When placing your reactor in place of the rheostat the meter made only 18 turns in one minute or 1,080 in one hour, and gave a much better light, with a saving of 73 per cent."

Not only do I offer this unquestionable proof, but when testing my reactor I will allow it to be taken to any theatre, where it is tested with a watt meter, according to which the showman pays his bills and not the amateur sitting on the bench in the shop. Another statement which I beg to take exception to is that whereas the Economizer never requires a fuse larger than 25 amperes for 110

The ROYAL REACTOR

(FOR ALTERNATING CURRENT)

The best and most improved ELECTRIC CURRENT
SAVER—73% by actual test.

Best Results. Simplest Mechanism. Gives no Heat. No Rheostat required.

Cheaper than any. **\$50.00**

IT IS NOW WORKING WHERE OTHERS WERE THROWN OUT.

HERMAN E. ROYS
1368 BROADWAY (Established 1902) NEW YORK CITY
Manufacturer of Everything Electrical, Wholesale and Retail,
"From a Needle to a Battleship"

volts all others require a 50-ampere fuse. I don't see how he figures this out. In fact, it is not so. The Reactor runs on less than 25 amperes, and I am quite sure that Rheostatic does not require any more than that. Therefore, it follows that what he says about having full line voltage with other apparatus is also wrong. When it comes to the question of the difference which the various devices make to the electric light company, I can point out that whereas he claims a saving of three horsepower on 110 volts, my test has shown a saving of 39-40, almost 4 horsepower. The advantage which my Reactor thus shows, of course, follows throughout all the figures given throughout the article, and this means that where the current saving with the Economizer is said to be from 5 to 20 per cent. greater than all other devices, my Reactor is a notable exception.

I think that the great reason why Mr. Hallberg pointed out the disadvantages in other devices so easily was because he is not acquainted with mine. I could go through the rest of his article and pick out in rapid succession what I characterize only as misstatements. I maintain that whatever qualities he states other devices to be incapable of as compared with his own, my Reactor will not only disprove but it will eclipse his article in efficiency and general points of excellence. Even from the point of view of portability I would call his attention to that, whereas he claims gross weight of 100 pounds for his apparatus (most of which is in iron), my Reactor weighs only 50 pounds, and the iron is placed where it will do the most good instead of being wasted in a case where its only service is to add more weight—that's all.

Very truly yours,
HERMAN E. ROYS.

[We invite any mechanics who may pick flaws in Mr. Roys' arguments to kindly consider these columns at their service. The writer referred to in the letter will be given full opportunity to argue the issues.—The Editor.]

BILLJAY OPENS

The Billjay theatre, located in the old Leader block at the corner of South State street and Locust, Bel-

vedere, Ill., opened last week and made an instant hit.

The place is spick and span new as far as the interior is concerned, and the proprietors, William C. Taylor and Jay Conger have been busy with a force of men for several weeks getting the interior into ship shape.

W. L. Hunt, assisted by his brother, T. L. Hunt, of Omaha, both experienced men, have charge of the moving picture machine at present, though Jay Conger will take charge of it later. Mrs. Jay Conger will have charge of the ticket booth, and W. C. Taylor will be in front and have charge of the entrance.

AN INCREASE

The American Moving Picture Machine Company of New York City now announce that they are ready to place their new moving picture machine on the market. The makers claim that this will be the long looked for genuine and absolutely thickerless apparatus. The concern recently increased its capital stock from \$200,000 to \$1,000,000.

WITH THE OPERATORS

As previously announced, the licensed operators in New York City are in dead earnest about effecting a strong organization, and accordingly sixty odd men showed up at a meeting held last Wednesday. Of course it was not possible to do much besides the work of organization, and a committee on by laws was chosen. The greatest interest is manifested by the operators, who are a determined lot of men, and who seem to realize that if they don't do something for themselves, nobody will do it for them.

The organizer informs us that the notice of the meeting published in our last issue brought scores of letters from men unable to attend, signifying their willingness to join. Letters also came in from North Carolina and Eastern Pennsylvania, in which men of experience and ability state that their services are unable to earn them a worthy salary, owing to the employment of mere boys who, being able to turn a crank, seem to satisfy nickel-grabbing theatre owners. We shall be glad to advise them.

TRADE DIRECTORY.

Brooklyn Calcium Light Co., 112 Front St., Brooklyn, N. Y.
Carrick Electric Mfg. Co., 218 N. Ashland Ave., Chicago, Ill.
Cint'l Calcium Light Co., 108 4th St., Cincinnati.
Globe Electric Co., 419 W. 42d St., New York.
New York Calcium Light Co., 410 Bleeker St., New York.
New York Calcium Light Co., 309 S. 51st St., Philadelphia, Pa.
New York Calcium Light Co., 102 Utica Ave., Boston, Mass.
Philadelphia Calcium Light Co., 621 Commerce St., Philadelphia, Pa.
St. Louis Calcium Light Co., 516 Elm St., St. Louis.
FILMS, SLIDES AND APPARATUS.
Actograph Co., 50 Union Square, New York.
American Exchange, 630 Halsey St., Brooklyn, N. Y.
American Film Exchange, 605-607-609 Wabash Building, Pittsburgh, Pa.
A. S. Aloe Co., 513 Olive St., St. Louis, Mo.
American Biograph Co., 11 E. 14th St., New York.
American Vitagraph Company, 116 Nassau St., New York.
American Vitagraph Company, 109 Randolph St., Chicago, Ill.
P. Bacigalupi, 1107 Fillmore St., San Francisco, Cal.
Bailey Film Service, 116 21st St., Birmingham, Ala.
Boston Film Exchange, 564 Washington St., Boston, Mass.
Bowwell Mfg. Co., 122 Randolph St., Chicago.
Calcium & Stereopticon Co., 720 Hennepin Ave., Minneapolis, Minn.
Calshuff, Chas., 4th & Green sts., Philadelphia, Pa.
Central Supply Co., 114 N. Edwards St., Kalamazoo, Mich.
Chicago Film Exchange, 120 E. Randolph St., Chicago.
Chicago Projecting Co., 225 Dearborn St., Chicago.
Cleveland Film Renting Exchange, 510 Citizens Bank Building, Cleveland, O.
Clone Film Exchange, 727 South Main St., Los Angeles, Cal.
O. T. Crawford Gayety Theatre, St. Louis, Mo.
Harry Davis, 347 Fifth Ave., Pittsburgh, Pa.
Detroit Film Exchange, 24 Newberry Building, Detroit, Mich.
Duquenne Amusement Supply Co., 616 Fifth Ave., Pittsburgh, Pa.
Eugene Cline & Co., 59 Dearborn St., Chicago.
Edison Mfg. Co., 31 Union Square, New York.
Edison Mfg. Co., 304 Wabash Ave., Chicago.
Enterprise Optical Co., 154 Lake St., Chicago.
Erker Bros., 608 Olive St., St. Louis.
Essanay Film Manufacturing Co., 501 Wells St., Chicago, Ill.
German-American Cinematograph & Film Co., 109 E. 12th St., New York.
Gaumont & Co., 662 Sixth Ave., New York, N. Y.
Gaumont & Co., 52 State St., Chicago, Ill.
Globe Film Service, 79 Dearborn St., Chicago.
Greater New York Film Rental Co., 24 Union Square, New York.
M. E. Green, 228 Tremont St., Boston, Mass.
Harbach & Co., 809 Filbert St., Philadelphia, Pa.
Harstn & Co., 138 E. 14th St., New York.
F. J. Howard, 564 Washington St., Boston, Mass.
Imported Film & Supply Co., 708 Union Street, New Orleans, La.
Improved Film Exchange, 104 Attorney St., New York.
Indianapolis Calcium Light Co., 110 South Capital Ave., Indianapolis, Ind.
Kalem Co., Inc., 131 W. 24th St., New York.
Kinograph Co., 41 E. 21st St., New York.
Kleine Optical Co., 52 State St., Chicago.
Kleine Optical Co., 662 Sixth Ave., New York.
Kohl Chas. W., 913 Market St., Philadelphia, Pa.
Lammle Film Service, 195 Lake St., Chicago, Ill.
467 Flatiron Building, New York City.
800 Brandeis Building, Omaha, Neb.
78 South Front St., Memphis, Tenn.
Main and Sixth Sts., Evansville, Ind.
S. Lubin, 19 S. 8th St., Philadelphia, Pa.
McAllister, 49 Nassau St., New York.
McIntosh Stereopticon Co., 87 Randolph St., Chicago, Ill.
Mutual Film Exchange, 95 Washington St., Chicago, Ill.
G. Melles, 204 E. 38th St., New York.
Miles Bros., 250, 261 and 263 Sixth Ave., N. Y.
Miles Bros., 790 Turk St., San Francisco, Cal.
National Film Renting Bureau, 62 N. Clark St., Chicago.
N. Power, 117 Nassau St., New York.
New England Film Exchange, 682 Washington St., Boston, Mass.
Novelty Moving Picture, 418 Turk St., San Francisco, Cal.
Novelty Slide and Film Co., 871 3d Ave., N. Y. City.
Ohio Film Exchange, 16 E. Broad St., Columbus, O.
Oulmet, L. E., 624 St. Catharine East, Montreal, Canada.
Pathe Freres, 41 West 25th St., New York.
Pathe Freres, 37 Randolph St., Chicago.
Pathe Freres, 2104 First Ave., Birmingham, Ala.
Peerless Exchange, 112 E. Randolph St., Chicago.
Pittsburg Calcium Light & Film Co., 515 First Ave., Pittsburg, Pa.
Power's Machine & Film Exchange, 13 East Genesee St., Buffalo, N. Y.
Selig Polycope Co., 45 E. Randolph St., Chicago.
Geo. K. Spoor & Co., 62 N. Clark St., Chicago.
Southern Film Exchange, 146 W. 5th St., Cincinnati, O.
Stereopticon Film Exchange, 106 Franklin St., Chicago.
L. M. Swaab & Co., 338 Spruce St., Philadelphia, Pa.
Wm. H. Swanson & Co., 79 S. Clark St., Chicago, Ill.
Sempire Film Co., Masonic Temple, Chicago, Ill.
Stains, H. P., 229 Federal St., Camden N. J.
Swanson St. Louis Film Co., 813 Chestnut St., St. Louis, Mo.
Swanson Dixie Film Co., 620 Commercial Place, New Orleans, La.
Talking Machine Co., Rochester, N. Y.
Talley's Film Exchange, Los Angeles, Cal.
Vitagraph Co. of America, 116 Nassau St., N. Y.
Alfred Weiss Film Exchange, 219 Sixth Avenue, New York.
Western Film Exchange, 307 Grand Ave., Milwaukee, Wis.
Wonderland Film Exchange, 410 Market St., Pittsburgh, Pa.
Williams, Brown & Earle, 928 Chestnut St., Philadelphia, Pa.
E. M. Martine, 29 Patterson St., Orange, N. J.
Chas. Beeler Co., 251 Centre St., New York.
Elite Lantern Slide, 207 W. 34th St., New York.
Ch. Dressler & Co., 143 East 23d St., New York.
20th Century Optoscope, 91 Dearborn St., Chicago.
MOVING PICTURES, TRAVELS, TOURS.
Chicago Transparency Co., 69 Dearborn St., Chicago, Ill.
Cleveland Film Renting Exchange, 510 Citizens' Bank Building, Cleveland, O.
Hale & Gifford, 940 New York Life Building, Kansas City, Mo.
Henly & Plummer, 185-187 Dearborn St., Chicago, Ill.
Hennegan & Co., Cincinnati, O.
Mark Solomon & Co., Fisher Bldg., Chicago, Ill.
Martin & Hewitt, 804 Majestic Bldg., Detroit, Mich.
Trip to California Amusement Co., Cincinnati, O.
Trolley Car Tours Co., 89 S. Clark St., Chicago, Ill.
SLOT MACHINES.
Arcade Machine & Supply Co., 522 Arch St., Philadelphia, Pa.
American Microscope Co., 11 E. 14th St., New York City.
Automatic Novelty Co., 145 E. 33d St., New York City.
Caille Bros. Co., 1300 Second Ave., Detroit, Mich.
Caille Bros. Co., 32 Union Square, New York.
Douglas Post Card & Machine Co., 27 N. 10th St., Philadelphia, Pa.
M. S. Kline, 45 N. Division St., Buffalo, N. Y.
Jas. McCraker American Supply Co., 227 N. 8th St., Philadelphia, Pa.
Manhattan Auto. Merchandising Co., 116 Nassau St., New York.
Marvin & Casler, Times Building, New York.
Mills Novelty Co., 11 S. Jefferson St., Chicago.
National Automatic Weighing Machine Co., 60 Murray St., New York.
The National Novelty Co. (Inc.), 109 2d St., St. Minneapolis, Minn.
National Supply Co., 1703 E. 55th St., Cleveland, O.
Rogers-Montgomery Mfg. Co., 96 Warren St., New York.
Roovers Bros., Brooklyn, N. Y.
Rosenfeld Mfg. Co., 587 Hudson St., N. Y. City.
Sloan Novelty & Mfg. Co., 932 N. 9th St., Philadelphia, Pa.
Up-to-Date Slot Machine Co., 60 Centre St., New York.
Union Vending Machine Co., 133-135 De Kalb Ave., Brooklyn, N. Y.
Wadling Mfg. Co., 153 W. Jackson, Chicago.
F. S. Zimmerman, 5 E. 14th St., New York.
TICKET AND POSTER PRINTERS.
Ankerman-Ortlev Co., Kansas City, Mo.
American Ticket Co., Toledo, O.
Globe Ticket Co., 112 N. 12th St., Philadelphia.
Standard Bell Ticket Co., 181 Pearl St., N. Y.
Thrash-Lick Printing Co., Ft. Smith, Ark.
Weldon, Williams & Luck, Fort Smith, Ark.

RICHMOND, VA., THRIVES.

The building inspector of Virginia's capital city has been wrestling for some days with the motion picture theatre problem. The rapid growth of the business in that city has necessitated official action recently for the protection of the public life and limb. Inspector Beck has determined to enforce rigidly the ordinance requirements affecting these places of amusement, which are growing more and more popular.

No less than four applications for permits were received from amusement purveyors this week who will open motion picture theatres.

H. T. Rancey was granted a permit to open a show at No. 700 West Broad street, formerly Pat McDonough's saloon.

Two Norfolk women have obtained a permit to open a picture show at No. 614 East Broad, formerly Gillie's saloon.

A Norfolk man has been granted a permit to open a picture show at 221 East Broad, Hartung's place.

W. J. Vaughan has applied for a permit for 307 1/2 Louisiana street, Fulton. Another motion picture show will be installed at Brook avenue and Broad street.

Charles Hutzler's saloon, Broadway between Sixth and Seventh, will be converted into a motion picture theatre and a theatrical man is now endeavoring to get a lease on the store occupied by the Kirk-Parrish Company in Broad street.

Richmond will be flooded with cheap places of amusement before the end of spring, it would appear, from the rush of amusement purveyors into this field.

With a view to impressing upon the promoters and backers of these enterprises that they must conform with the law's requirements, Inspector Beck issued the following:

"Specifications and General Conditions to Govern the Establishment of Moving Picture Theatres.

"1. The front of the building must be entirely removed and a recessed front covered with strong plaster or stucco must be built at least ten feet from the street line.

"2. This recessed front must have two entrances, the doors of which open outwardly, with a ticket office in the centre.

"3. Over the ticket office there will be the lamp room, the top, bottom and sides of which must be lined with fire-proof material. All openings in this room must be as small as possible, and be covered with metal drop shutters suspended by a string.

"4. There must be a rear or side exit properly marked by signs or red lights, or both. All doors to open outwardly. These exits should open into a public alley or street.

"5. No galleries of any kind will be permitted.

"6. There must be a centre aisle at least five (5) feet wide, unless in a very narrow building, when an aisle of less width will be permitted, if the building inspector so decides.

"7. All chairs must be securely fastened to the floor.

"8. No steps on the main floor will be permitted. If it is necessary to incline the main floor, the drop must be made inside of the building. No stoves will be allowed.

"9. Remove wooden ceilings, wooden partitions and all other combustible stuff about the proposed hall.

"10. If it is necessary to do any extensive remodeling in order to suit the building to the theatre, then a metal ceiling should be provided.

"11. The machine to be used must be of the most approved pattern and must be provided with an automatic shut-off. It must pass the inspection and must be satisfactory to the city electrician."

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BOOKER, C. O. Views & Films Index.

FOR SALE. One Edison Machine, second-hand, complete with all attachments, costs \$175; will sell for \$100. J. NELSON, 138 East 14th Street, New York City.

This week's KALEM headliner

Enoch Arden

855 feet, a particularly fine production for lecture work. Complete lecture now ready. Released May 1st.

Latest Films of All Makers

One of Pathé Frères' latest films is entitled "A USEFUL BEARD." Mr. Eatwell wanting a cook for his growing establishment, goes to the employment bureau, and is passing the whole non-commissioned staff in review when in comes a man with a huge beard. He interrupts our innkeeper in his inspection of servants, and applies for the job. Mr. Eatwell, pointing at his ferocious beard, refuses point blank; but our friend, undaunted, whispers something in his ear and is thereupon engaged at once on trial. As they reach the inn our new servant sets to work, and the boss offering him a towel to wipe the tables, he refuses and starts polishing the marble tops with his beard. Followed by the astonished innkeeper, our man then goes to the pantry, washes the dishes with his beard, dries them with his beard; and customers having called for a plate of fish, our new servant goes to the next brook and putting his long hair in the water in place of line and bait, soon returns with a plate full of still living gudgeons. Delighted at such diligence and especially thinking what a great economy there will be in the next washing bill if he uses his beard instead of towels, our worthy engages the man at once as scrub-woman, cook, errand boy and fish provider for the house.

"IN THE LAND OF THE GOLD MINERS" is another one of Pathé Frères' new films. A pretty girl in a dense wood is picking dead branches for kindling purposes, when she is attracted by a noise and has just time to conceal herself behind a centenarian oak to avoid being detected by a whole army ofimps who start digging just a few paces away from her. They dig a big hole and disappear in the bowels of the earth among roaring flames. Terrified but pushed by curiosity, the young woman goes to investigate the mysterious spot, when a fairy coming up bids her follow, and they are next seen under the earth in the kingdom of the "Gold and Coin Fairy." Following her through the dark paths and caves of this subterranean land, we see the imps at work, loaded with heavy gold ingots, throwing the valuable metal in a big caldron and a few minutes later bringing forth a beautiful mass of liquid gold. The fairy takes a spoonful of the metal and letting it drop on an anvil has soon made coins of all various nationalities before the astonished and dazzled eyes of the maid. From there we follow our visitor to a tremendous grotto, where upon waving her wand she calls forth an army of beautiful girls, each representing a different nationality of the world above, and as they pass before the young lady fairly smother her with a shower of all the various coins. The astonished girl fills her apron with the precious gifts and is going to leave this enchanted place when all the imps and fairies, coming up to bid her good-bye, make a remarkable apotheosis where beauty and wealth mingle together in a most entrancing picture.

"THE HANGING LAMP," also by Pathé Frères. The table lamp being upset by the maid while serving dinner, the head of the house decides to have a hanging lamp and is seen going forth to make his purchase. Having selected a stylish and heavy brass article, he returns, followed by a workman who is to hang it up immediately, for our friend has things done at once if he has to have them done at all. Arriving on the premises the workman starts to bore a hole in the ceiling with a tremendous whinble, and we will leave him at his work showering the whole family with plaster dust to go for a few minutes to the upper floor. There a fat old gentleman is endeavoring to put his boots on, and as he is too stout to bend from a chair he sits on the floor and has nearly succeeded in his attempt when he gives a terrible cry of pain and distress as he endeavors to rise. Alas! he is fastened to the floor by a fiendish demon who gnaws at his vitals like a hungry wolf and won't let go of his struggling prey. The cries of the old gentleman arouse the whole neighborhood, including the fire brigade, and they all come to the rescue. Upon pulling up the rainting man from his place of torture they find out that the lamp hanger has gone too deep in the ceiling with his whinble and the sharp tool has been trespassing on private property in the room above. They all rush back to the lower room and kick the clumsy workman out of the house, sending his tools tumbling down after him.

Pathé Frères' "DIABOLICAL PICKPOCKET" shows a skillful pickpocket passing a lady carrying a golden purse. He snatches it out of her hand right under the very noses of two policemen, and before the three stupefied people have time to recover their senses the burglar is far down the road. The policemen give chase and are going to capture him when the thief walks through an iron gate with the greatest of ease, leaving the infuriated pursuers nonplussed on the other side. The police force is however not so easily daunted. They climb over the iron bars, and catching sight of our criminal walking quietly down the road, they go after him noiselessly until quite close and then make a wild dash for their prey, but the cunning pick-pocket jumps into the handbag of a passerby and the police are baffled again. Discouraged, our two patrolmen are going to give up the chase when again they perceive the mysterious man. Off they start afresh, but the fugitive leaps into a cask and extricates himself again from the barrel by the bung-hole, while his unsuspecting enemies are sitting and waiting on the top; climbs up a roof through the drain pipe, and at last, tired of dodging the two men, awaits their coming. They, in a last attempt, surround him and once more grasp for him right and left, but they only fall against each other, for the robber has again vanished. Disgusted, they give up the chase and our culprit is allowed to enjoy his booty in perfect peace.

"SWEDEN," by Pathé Frères, is a scenic film of high interest where Swedish nature is shown in all its summer beauty. The waterfalls and torrents are most impressive and grand in their wild, uncontrollable power; and the numerous fishing scenes prove what a real paradise for an amateur of rod and tackle the side brooks and pools must be. Salmon, perch, trout, etc., are all to be found in quantities everywhere you go; and in the little restaurants built up along the sides of the torrent beautiful and luscious fresh fish are served in place of meat. This place is therefore a paradise for the palate as well as for the eye.

"MANDREL'S FEATS," by Pathé Frères, shows the Mandrel Brothers, two noted smugglers, leading their bundles ready to start for one of their perilous expeditions, when a third man, who is apparently no favorite with one of the brothers, comes on the scene and on being harshly treated by the head of the gang runs away swearing vengeance, and coming to a camp of customs officers denounces the offenders and guides the soldiers to the robbers' den. The two unsuspecting smugglers are soon captured, but the most powerful of the two succeeding in escaping, tramps in the woods until he comes upon the traitor, whom he finds playing with his young son. Blinked with rage, the now brotherless man fires at the coward before him and shoots him dead before the very eyes of the young boy. Being now a murderer, nothing is left to the smuggler but to join a gang of mountain cutthroats, and soon through his daring deeds he becomes their chief. Once in command his name soon becomes notorious for his reckless hold-ups, and having dared to attack the head of police and robbed him like a common traveler, a heavy reward is offered for the outlaw's capture, dead or alive. Being, however, a very daring and brave man, Mandrel, to spite the pompous official he held once in his power, manages to get an invitation under a false name to the police officer's house, and just as they are all discussing his very own daring attempts of the past few weeks he rises, points two pistols at the terrified guests, and being sure that they are all in his power, defies his hat as an old gallant of the court would and begs the ladies for their jewelry. Two hats are filled with the precious gems and the satisfied thief takes leave with his whole gang after having drunk a glass of champagne to the health of his feat. The minute he is gone the police are summoned and a terrible chase ensues, and the whole company of thieves is killed except Mandrel and his head officer. They hide in the woods until night and creep back to their quarters, apparently safe once more, but their punishment is at hand, for the child whose father fell a victim to Mandrel's hatred has tracked

him like a wild beast right into his lair, and having made sure that the smuggler is in his den, rushes to the police office, leads the soldiers to the brigand's house in the mountain and has the satisfaction of seeing the customs officers returning with Mandrel gagged and bound, marching in their midst. The little Corsican has fulfilled his vendetta, his father is avenged; it matters little what befalls the victim. The brigand chief is sentenced to be broken alive on a wheel for his numerous criminal deeds, and when the awful sentence is read to him Mandrel, stout-hearted as ever, laughs and goes up the torture block himself, a defiant look in his eye.

"A DAY IN THE LIFE OF A SUFFRAGETTE," by Pathé Frères. Women are as good as men, they are even better than men; why should they stand the cruel oppression of the stronger sex? Thus a crowd of common women are making speeches, and drunk with their own words and getting up to battle pitch, they start forth into the street armed with banners rapidly made and screaming revolutionary songs. They march against a police patrol who are endeavoring to bar the way. The female onslaught is so powerful, that the poor policemen fall sprawling on the ground, and as the female wave sweeps over their prostrate bodies they have reason to regret their rash attempt. Encouraged by their first success, our suffragettes go on their way, their crowd getting bigger at every street turn, until things take an alarming aspect; the militia is called out and after a comic struggle between women and soldiers the whole female force is marched into custody and locked up for the night. The next morning the subdued women are seen coming out of jail and meekly following their husbands on their way back to their domestic duties.

In a "MUSIC TEACHER," by Pathé Frères, a young girl falls in love with a youth, a friend of the house, and begs her father for permission to marry the chosen one of her heart, but the head of the family, for reasons of his own, refuses in a great rage and at the next call the unsuspecting suitor makes at the house he finds the butler changed into an immovable gnat, and is forbidden to enter. Returning home and finding a letter from his love telling him that her father is wanting a female music teacher, our young beau decides on a plan and we next see him dressing up in feminine clothes and bound for the kingdom of love. On entering he is introduced to the lord and master of his destinies, and being accepted at once starts his new career as music instructor. The pupil is very unwilling at first, but when she finds out who the female teacher really is she takes a sudden renewed interest for Mozart and Schubert. The lesson is going on brilliantly for both parties when the door opens and the father bids his daughter leave the room and starts flirting desperately with the music teacher. Things get so uncomfortable for the disguised lover that he makes an attempt to escape, but his movements being too quick and abrupt, and his wig falling off, the whole plot is discovered. The father wants to expel the intruder, but the youth threatens him with exposure regarding his conduct of a few minutes before if he does not consent to his marrying his daughter. The father reluctantly calls the young bride and joins their hands, making a comical attempt to look happy.

Pathé Frères' "CLOG MAKING IN BRITTANY,"—Shoes made entirely of wood are a thing practically unknown to Americans and the manufacture of these odd and clumsy clogs will certainly appeal to the American craving for knowledge. The first scene represents the felling of the trees from which the clogs are to be made. Out of one giant thousands upon thousands of boots for the poor will be fashioned. The tree once felled the log is cut into even blocks. These blocks are carried to the cutters, who give them their first shape. That is, however, a very rough work and they must go through the hands of the polishers and finishers, who cut them and shave them until the clog has a smooth surface. Then the wood has to undergo another operation, for a hole big enough to allow the entrance of the foot must be bored, and the men at work cut out the superfluous material with wonderful skill and rapidity. The clogs are then complete, and thanks to the small amount of labor required and the cheapness of the material, we see poor laborers and fishermen buying footwear for a dime or 15 cents.

"FOR KATE'S HEALTH," by Pathé Frères.—Kate having been very ill is sent to the country to her aunt's home for a fresh air cure, and already three weeks have elapsed since her departure when her parents get a letter saying that their daughter is improving but pining for the company of her brother. John is therefore marched off in a hurry to the station, and the next train is seen taking away the heir of the family to where his sister is awaiting him impatiently. Soon after the two children meet, and having greeted their relations they both go off in high glee and apparently full of mischief. They go through the country playing practical jokes on a painter, a photographer, a plasterer, the chief constable, and at last, forgetful of all respect, having upset their slumbering aunt out of her rocking chair, the two children are sent back to their parents after having received a sound thrashing.

A new Lubin offering is "OH, MY FEET!" It only lacks a few minutes of the time appointed for a young man to be at the home of his fiancée. He is all dressed, but having hurriedly bought a pair of shoes, finds them too small by several sizes and his corns are "killing him," and he distractedly cuts them with a razor. To add to his troubles, two friends come in and instead of assisting him clumsily tramp all over his feet. They leave and he starts out but meets another friend, who suggests a remedy usually kept in a saloon, and once inside he finds it more comfortable to pull a chair up to the bar and rest his feet on the footrail, and such impropriety the waiter resents by kicking away the chair from under him. Arriving at the house where he is expected and tottering from pain, his fiancée meets him and, smelling whiskey, instantly concludes he is intoxicated and leaves him angrily. To obtain relief he cuts the offending shoes with a knife and holds them in his hand, when two young ladies enter and they likewise feel insulted. During the dance his fiancée will not listen to explanations and dances with another man. To retaliate he attempts to dance with another girl but falls all over himself and the girl. Papa enters and smelling his breath he furiously orders him out. On the front steps he throws his shoes in the gutter, hails a cab and drives home. His sweetheart discovers the shoes in front of the house and follows him home, where he is now complacently sitting with his feet in a basin. She understands. He understands. They understand.

Mr. Brown is the "BEG PARDON!" man in a new Lubin film of that name. He is a very awkward but at the same time a very polite gentleman. While in a ballroom he dances mostly on the feet of the ladies, but "Begg pardon" and leaves the ball in great consternation. When going home he meets with many accidents. He runs over a policeman, throws down a Chinese laundryman, and gets into all kinds of trouble. He politely "Begg pardon" every time, but is chased by the infuriated sufferers. He falls down an open cellar door, strikes a barrel of powder and comes up again in a most pitiable condition. In his politeness he even says "Begg pardon" to the powder barrel, and no doubt has been forgiven.

In a new Lubin film called "BRIDE'S DREAM," a young couple elopes and they go straight to a church to be married, but they find the church closed when they get there, and the young man leaving the girl there, goes out in search of a minister. While he is gone the bride falls off into slumber and her dream, a marvelous series of sensational events, is then depicted. Just as the fanciful occurrences reach their climax the dreamer is awakened by the arrival of her lover with the minister, and when she realizes that she had been dreaming she embraces her husband and is then united to him in the holy bond.

"KER-CHOO" is the sneezy title of a new Essanay offering. A youngster looking for something to break the monotony of the everyday life which a boy leads, chances to spy a Chinese

snuff advertisement. Of course the youngster sees a joke ahead and invests his last five cents with the hope of making every one miserable, which he accomplishes when he buys the snuff and begins scattering it around. His first victims are two women standing on the corner, and when the snuff is thrown their way, they quickly change from an animated conversation to a sneezing match. He next boards a passing street car, and you can imagine what happens when he throws the stuff about the car; of course it takes effect at once, and all the handkerchiefs are brought into play with the hope of stopping an awful sneeze. The boy continues on his sneezing route by entering a revival meeting and breaking that up. He then goes home, and lo! his sister, who happens to have company, is his next victim. Just as the postmaster enters she is demonstrating her vocal powers to her friends. When the snuff is thrown around the room it changes her singing into sneezing, and every one sneezes. The boy continues this until every one has felt the effects of the snuff. Finally the youngster gets it himself, and the picture ends with him sneezing worse than any of his victims.

"DON'T PULL MY LEG!" is another new Essanay film. Grabinisky, who runs an artificial limb store, is suddenly awakened to the fact that some one has stolen an artificial limb from his place, and the man who took it quickly rushes out of doors trying to escape, but old Grabinisky follows, and is just unfortunate enough to have the man escape around the corner when he gets out of the store. He asks a boy if he saw any one come out and the boy tells him he saw a man go in the opposite direction. Grabinisky quickly follows, determined to find his leg. He does find legs, for he thinks every one he sees has his missing limb. A man on a lamppost is cleaning the lamp when Grabinisky spots him and pulls his unsuspecting leg, pulling him off the ladder and giving him a hard bump upon the ground. But this does not discourage Grabinisky, who keeps on going, pulling each and every leg as he sees it. He pulls several painters from a scaffold; he pulls a man out of a house; he pulls people out of windows and off wagons; in fact he pulls every one's leg, even the policeman's leg. This comedy keeps up until a man is seen delivering an artificial limb, and Grabinisky spots it. Thinking this is the limb that was stolen from him, he grabs it from the man and starts for home with an expression of delight on his face.

"INDIAN BITTERS" is the title of the latest film by The Vitagraph Co. of America. A party of young people, among them an American and an Englishman, are talking over a masquerade party soon to take place. A maid enters with the costumes, which they examine with delight. An Indian dress and blanket falls to the lot of the Englishman. He rather objects at first, but his sweetheart persuades him and he at last consents to don the strange dress. His Yankee companion instructs him how to do the Indian war dance and prevails upon him to remove his mustache; then all leave the room to dress. On the street and near the scene above referred to a patent medicine man is selling "Indian Bitters," with a genuine Indian standing on a platform to advertise his goods. While lecturing on the merits of his goods the Doctor notices his Indian sleeping, gives him a whack with a club and at various times repeats the dose. The crowd around protests but the physician keeps it up until finally the "brave" beats a quick retreat, his employer in close pursuit. Returning to the masqueraders, we see them putting on the finishing touches; the Indian's face is painted or dyed until he looks the real character. In the meantime outside the genuine Indian rushes up and into the house where the masquerader warrior is doing a war dance and hides himself behind a screen just as his employer, the Doctor, rushes in. The medicine man looks at the dancer, is enraged, gives him a good, swift kick, and despite his protests, picks the Englishman up and carries him bodily (mistaking him for his own Indian). After their departure the real Indian steps from his hiding place, partakes of eatables and drink. The young people who have prepared for the party come in and believe the real Indian to be their companion in disguise. The girls hug and kiss him, and he is having the time of his life. His double at the time is being subjected to all manner of abuse at the hands of the traveling doctor. The poor Englishman bides his time, and an opportunity presenting itself he breaks away on a run for home. At the house the real Indian has made love to the maid and is discovered by the sweetheart of his impersonator and taken to task for his shameful conduct. He makes a break as the Englishman enters in a terrible rage. The Doctor soon follows and a general scramble takes place. The real Indian scalps his fellow "brave," and after the excitement, has subsided the Doctor drags his advertising medium off while the poor Englishman is surrounded and comforted by his sympathizing friends.

A screaming comic, entitled "WHAT ONE SMALL BOY CAN DO," by The Vitagraph Co. of America, shows the amount of mischief that can be accomplished by one small boy. A lady and gentleman are packing their trunk; they leave the room for a moment, and during their absence the mischief maker enters with a hammer and nails and fastens the bottom of the trunk securely to the floor, then awaits developments in the hallway. The couple return in a few moments and finish packing the trunk, lock it and send for the expressman. He arrives quickly, endeavors to lift the trunk but fails and calls for help, and the combined strength of he and his assistants fails to budge it from the floor. Father enters, laughs derisively at their efforts and takes hold himself. He resists his strength and he finally gives a terrible yank and the top of the trunk separates from the bottom and all hands are precipitated into a heap on the floor. The boy has watched all this from the hallway and is convulsed with laughter. He now goes into the parlor, fills the horn of the phonograph with flour, attaches a bellows to the other end and hides under the table. Visitors soon arrive and his parents exhibit the new instrument. A record is put on, the music starts, and while the visitors are crowding around the horn the boy gets busy at the other end. All hands are covered with flour. While search is being made for him the boy rushes into the hallway, secures a rope and ties the ends to the door knobs of the opposite rooms, then pounds the door of each room. The occupants endeavor to open their doors and become angered when unable to do so, and having worked up sufficient excitement, the joker cuts the rope in the middle and the people of both rooms fall all over one another. Father and mother are seated at a table in the evening; the wife finishes writing a letter, puts on her bonnet and goes out to mail it. The old gent thinks this a great chance to sneak a drink so leaves the house quietly. The boy finds two half-length charcoal sketches, cuts them out at the outline and fastens them to a small wick. He then pulls down the shade and gives a very novel shadowgraph exhibition on the curtain. His mother returns home first, sees the shadows on the curtain, starts at the sight and rushes angrily into the room. She finds the boy busily engaged and laughs at his good joke. From the opposite direction father comes home, sees the same shadows, jumps over the fence in a rage, vaults the porch, prepared to do serious damage. He rushes in, ready to almost murder his wife, to discover the joke on himself; grabs the perpetrator in his arms and all join in a hearty laugh.

"PARLEZ-VOUS FRANCAIS? (Do You Speak French?)" by The Vitagraph Co. of America.—A Frenchman arrives in this country, is seen coming down the gangplank carrying numerous boxes and traveling bags. The customs inspectors examine his luggage, throw his belongings all over the dock and almost tear his clothes off his back. He finally escapes in a rather disheveled condition. Outside the pier he hails a cabman and vainly tries to explain where he wishes to go. The cabman does not understand but bundles him into the vehicle and drives away. Down the street the Jehu stops in front of a clothing store. Frenchy gets out and shakes his head negatively—"this is not the place." The dealer, a Hebrew, cannot see a customer getting away and rushes out and grabs the poor foreigner and tries to force him inside his place of business. The cabman is equally anxious to collect his fare and pulls in the opposite direction. The Frenchman finally disengages himself from the Jew, gives him a kick, jumps into the cab and is off again. The cab next stops at a produce store; the unfortunate man gets out—"the wrong place again;" he is wild with rage. The proprietor comes out and tries to make a sale. The Frenchman in a

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June Moon.
With You in Eternity.
Why Can't We Be Sweethearts?
Southern Girl.
Sweet Polly Primrose.
When Autumn Tints the Green Leaves Gold.
Gypsy Ann.
HENRY B. INGRAM.
Lexington.
Sweetheart Days.
Where the Tall Palmetto Grows.
Anchored.
Autumn Leaves are Falling.
Memories.
Lenore.

SCOTT & VAN ALTENA.

slide list is to be as follows:
Summertime.
Two Little Baby Shoes.
Make Believe.
For the Red, White and Blue.
Lanky, Yankee Boys in Blue.
Garden of the West.

frenzy soaks him over the head. The cabman demands more fare. The poor foreigner smashes him and dashes off. We next see him down the street, where he asks a question of two tough looking customers. They cannot understand him, but converse between themselves; and while the Frenchman is endeavoring to make himself understood each grabs a bag and runs. He pursues first one, then the other, and in his wild rush runs into a policeman and knocks him down. The cop jumps up, beats the poor man with his club, then marches him away to the station house. The Jew, the butcher and cabman come along and tell different tales to the officer. At the station house the Frenchman is dragged in, his clothes torn and very much disordered. The cop makes a charge, the witnesses all corroborate. The captain listens attentively to the testimony and fines the unfortunate man \$10. The Frenchman cannot understand. The captain points to his pocket, pulls out the wallet and counts out the necessary, \$10, and the cop takes his proportionate share, as does the Jew, the butcher and the cabman. After all have been satisfied the poor Frenchman rushes out. We see him walking down the street in a very nervous condition. He spies a cop coming around a corner and in terror tries to hide in a doorway. The officer sees him and drags him out. The foreigner immediately takes out his wallet and hands the officer some bills and dashes wildly away. The final scene shows the unfortunate foreigner seated on a bench in the park totally exhausted. A very pretty girl comes along and takes a seat at the other end of the bench and reads a book. The gallant Frenchman spies her, straightens up, brushes his clothes, adjusts his collar and tie, smooths his hair and coughs to attract the girl's attention. She looks up, they make eyes at each other, nudge a little closer, until finally his arm is around her waist. They get up and walk away, the Frenchman smiling and delighted; his first pleasant experience in a strange land.

"TURNING THE TABLES; OR, WAITING ON THE WAITER" (a lobster dream), by The Vitagraph Co. of America.—A gentleman visits a restaurant and indulges in an elaborate supper in which wine and lobster figure very prominently. After finishing the repast he lounges back and smokes a cigar; soon a drowsy feeling comes over him and he falls asleep. In the dream which comes to him many strange happenings take place. The table moves to the opposite side of the room, he goes over to it and is about to lean on it when it moves and he falls in a heap on the floor. Resuming his former position and reaching for another cigar, the box opens of its own accord and three miniature fairies emerge therefrom and execute a very pretty dance on the table. The dreamer looks up, admires their steps; and suddenly they disappear into the box again. A lobster now appears on a plate on the table and flies at him. He evades the onslaught and suddenly the room is filled with lobsters of huge proportions. They surround and chase the man from the room, following him down the street; he takes refuge up a telegraph pole, the monsters following. Returning to the room the fairies again appear and hide beneath



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Length, 465 Feet

The Amateur Hypnotist

Rube thought he could, but he didn't. Fun

Length, 424 Feet

RELEASED: APRIL 30th

OH, MY FEET!

And his best girl thought it was his heart. A real tickler.

Length, 649 Feet

BEG PARDON!

"You are welcome." But, oh, how I wish I could hit you!

Length, 270 Feet

his hat. He endeavors to catch them but they disappear beneath the headgear. The man is rudely awakened from his vision by the waiter, who shakes him and tells him to wait on him and his fellow waiters. He does so and is worked almost to death by the unusual orders. The waiters again appear and dance all over the table. Dishes are broken regardlessly. The poor man is the target for any and everything handy. He is almost drowned by seltzer being squirted at him. His vision is ended by the waiter returning and bringing him back from his weird dreams and informing him that it is time to close up. A decidedly novel and ingenious subject.

The newest effort of the Kalem Company is a pictorial rendition of Tennyson's beautiful "ENOCH ARDEN." The first scene shows the home of Phillip, the miller's son, in love with pretty Annie Lee. Phillip's father is ill and Phillip is attending him. Now comes a merry, nutting party on their way to the woods—they come laughing and dancing on, and urge Phillip to join them; he would like to, but must stay with his father. Enoch and Annie now join the others and add their entreaties; Phillip so longs to go, but persists in refusing. When they have vanished his father urges him, and Phillip consents. The next scene shows the party gathering nuts; but far fields look greenest, so they are off to another tree. This is Enoch's opportunity; he calls the fair Annie before she can join the others, and she shyly seats herself. Now he declares his love and wins her bashful compliance. Over the hill comes Phillip, happy in the thought of a day in company with the girl he loves; he catches sight of the scene before him and stops short. There is the handkerchief she has dropped; he picks it up and covers it with passionate kisses, then buries his head while convulsive sobs shake his frame. Now we see the little boat-house Enoch has built for Annie's home; two little ones play in the sands. Poverty stares at them, and Enoch is going on a long trip to recuperate their fortunes. Annie clings to him, weeps and urges him not to go, he laughing at her fears. She leaves him to return with the tiny baby; he tenderly kisses it, then takes her in his arms for a last good-bye. He is gone, and she gives way to her grief, the children comforting her in their childish fashion. Now it is ten years later. Annie, worn out with poverty and watching for the sail that has never come, sits before her door. Phillip, the miller's son, has never ceased to love her. All that he could he has helped her in the long vigil. She rises to greet him and calls the children. Out they rush. He is always assured of a welcome from them. See the presents he has brought. How little Annie struts about in her new skirt. Now they rush pell mell into the house, Annie would go for a chair for Phillip, but he restrains her and kneels beside her. Now he pleads with her, telling her of the old love still burning; pointing out the hopelessness of her vigil, she will not listen at first; but all hope has vanished and she finally gives a reluctant consent. Now we see Enoch after ten years. He is aged, with flowing hair and beard, and his clothes are tattered. But the waiting is over, for a boat is putting out toward them. The companion of his waiting years is dying and Enoch tries to inspire him with his own hope. The boat is coming in but the companion cannot hold out, and Enoch greets the crew alone. He dives about like a madman as the sailors put the dead man in the boat, then he jumps in and they put off. Back to the little home Enoch goes, but finds that it has been deserted for years. All is still and he decides to go on until he finds them. Now is seen the garden of Phillip's home. Annie is serving tea and Phillip is absorbed with his baby, and all are happy. Stealing along the garden wall goes Enoch. He peers in through the gateway with hungry face, then suddenly realizes he will not speak and ruin their lives—he takes one last look then turns away from the gate. Back to the tavern he vents his way, sick with anguish. Kindhearted Miriam meets him and takes him into the old-fashioned house, but his end is near. She helps him into a chair on the grass and reads the Bible to him, but he does not hear her. He calls her to him suddenly and tells her the secret, that he is Enoch Arden. Frantic with excitement, Miriam obtains his consent to summon Annie, and now the entire family comes to his side, where he forgives Annie and Phillip, and blessing them, passes to the great beyond.

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AT THE THEATRE.—A performance of "The Merry Widow" being given.—An elderly lady and her daughter are seated in a box.—Mr. Jones enters and seats himself beside the young lady.—Becomes enthusiastic over the popular Hungarian waltz.—Picks up a chair and waltzes with it.—Takes the young lady and dances around.—Then the old lady without her consent.—He is hustled out by an usher.

HOME OF MR. JONES.—He arrives at an early hour in the morning.—Seizes his wife and dances around the bedroom, knocking over furniture and crockery.—The next morning at breakfast his little girl invites him to hear her play a new air on the piano.—He complies.—The "Merry Widow Waltz" again.—Seizes the housemaid.—Waltzes through the parlor, hall and dining room.—In the kitchen, the butcher's boy plays the tune on a harmonica.—Jones seizes the cook and again waltzes.—Interrupted by his wife.

ELSEWHERE.—Jones spies a hand organ in the street.—It plays the same air.—Seizes a passing lady and waltzes.—In a café a phonograph plays the air.—In a music hall a piano sends forth the same strains.—Jones cannot resist the temptation.—Seizes a girl and waltzes.—Knocks over tables and chairs.—A policeman hustles him.—Waltzes to the station with the officer and is finally waltzed into jail.

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Code, Veleitaino

RELEASED APRIL 29th, 1908

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GATHERING AUTUMN LEAVES.—Mistress Dorothy of Elmhurst Manor meets per chance young Squire Douglass.—He picks some desired leaves beyond her reach.—Love's young dream.

SIR VARNEY OF LONDON TOWN.—Her father, Lord Ravenhood, has pledged her hand to Sir Varney.—He is rather distasteful to the lady.

THE TRYSTING PLACE.—The young lovers secretly meet.—Plan their future.—Her father and Sir Varney discover them.—A quarrel ensues.—Mistress Dorothy sent away in tears.—Varney challenges the Squire to a duel.

THE WARNING.—Giles, the Squire's man, warns the lady of the proposed combat.

THE DUEL AT EARLY DAWN.—The ground is paved with blood.—All is ready.—The opponents fire.—Mistress Dorothy arrives to save her lover's life.—She is wounded instead.

IN THE GARDEN.—The lady recovering from the accident.—Entertaining some friends.—Giles,

NERO and THE BURNING OF ROME

GRAND HISTORICAL AND RELIGIOUS PRODUCTION.

Synopsis of Scenes.

ARRIVAL OF THE CHRISTIAN SLAVES.—The captives are brought before Nero.—He chooses one fair maiden to serve in his palace.—The others are condemned to death for a Roman holiday.

IN THE PALACE OF NERO.—Nero seated on his throne drinking to the heathen gods.—The Christian slave brings in some wine.—He bids her dance for him.—He is fascinated.—She recoils from him.—Orders her lashed.—She is saved by a Roman captain, Flavius.—The latter falls in love with her.

DIANA OR CHRIST.—The feast to Diana.—Nero reclining on his couch.—Fair young maiden dancing and offering incense on the altar of Diana.—The last of the dancers is the Christian maiden.—Refuses to give up her faith for Pagan Rome.—Nero in rage orders her put to death.—Flavius tries to persuade her to give up her Christian faith.—She refuses.—He buys her from Nero as his slave.—Then, sets her free.

THE HOME OF PETER.—The freed Christian maiden tells Peter all that has happened.—Flavius visits her often.—She endeavors to convert him to her faith.—He will not believe.—Nero's soldiers take her captive.

THE DUNGEONS.—She is locked in the dungeons under the Coliseum.—Flavius learns of her fate from Peter.

THE BURNING OF ROME.—The fire discovered.—Nero with his attendants watching the grand spectacular sight of the burning of the Eternal City.—Harpis are playing and Nero's people singing while the city burns.—Buildings fall on all sides.—Flavius fighting his way through the mob to the Coliseum.—Determined to rescue his loved one.

THE COLISEUM.—Flavius reaches the dungeons.—Overpowers the keeper.—Releases his sweet, heart and all other prisoners.—Carries the Christian maiden to the arena.—He engages a gladiator whom he defeats.—Flavius about to slay the Christian maiden pleads for his life.—Replaces the Roman sword of Flavius with the cross.—He kisses the cross and accepts the faith, all the vision of angels appear in the smoke of burning Rome. No. 6361 Code, Velerwegen Length, 1,025 ft.

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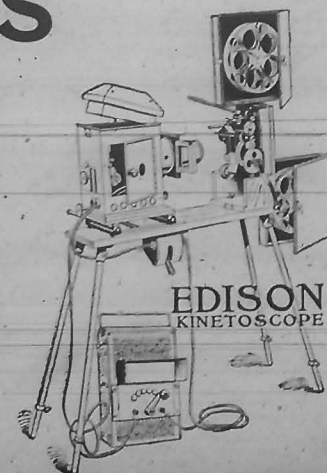
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THE FILMS OF "QUALITY"



TUESDAY, APRIL 28th

INDIAN BITTERS

or THE PATENT MEDICINE MAN

Copyright, 1908, by The Vitagraph Co. of America.

An Englishman dresses in costume of an American Indian, for a masquerade ball. A real "warrior" escapes from a patent medicine lecturer, gets mixed up with the Englishman who is terribly misused before the error is discovered.

Length, 405 Feet



What One Small Boy Can Do

Copyright, 1908, by The Vitagraph Co. of America.

This picture demonstrates by a series of practical jokes the amount of annoyance and mischief that can be perpetrated by one small boy.

A GREAT COMIC

Length, 450 Feet.



SATURDAY, MAY 2nd

PARLEZ-VOUS FRANÇAIS? (Do You Speak French?)



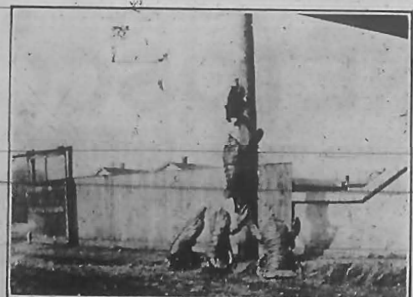
A Frenchman lands in America. Cannot speak the English language—He is the prey of innumerable "sharks" who relieve him of his cash and subject him to some very rough treatment.

A POSITIVE WINNER! Length, 410 ft.

TURNING THE TABLES Or Waiting on the Waiter (A LOBSTER DREAM)

A very novel conception showing the effect upon a man who has partaken too freely of lobster and wine. Length, 500 Feet

Copyright, 1908, by The Vitagraph Co. of America.



The Start (photographed by moonlight)—thrilling spurts on the straightaway—whirling around the treacherous curves at breakneck speed—and the winner "Strang" crossing the finishing line. Length, 300 ft.

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